

SIX IRISH FOLKSONGS.

THE WORDS BY
THOMAS MOORE.

ARRANGED FOR UNACCOMPANIED CHORUS (S.A.T.B.)

BY
C. V. STANFORD.
(OP. 78.)

No. 1.—Oh! breathe not his name.

(Air.—“The brown maid.”)

Adagio.
mp *pp*

SOPRANO.
Oh! breathe not his name, let it sleep in the shade, Where

ALTO.
Oh! breathe not his name, let it sleep in the shade, Where

TENOR.
Oh! breathe not his name, let it sleep in the shade, Where

BASS.
Let it sleep in the shade, . . .

PIANO.
(For practice only.)

p

cold and un-hon-our'd his rel-ics are laid: Sad, si-lent, and dark be the

cold and un-hon-our'd his rel-ics are laid: Sad, si-lent, and

cold and un-hon-our'd his rel-ics are laid: Sad, si-lent, and

. . . Where un-hon-our'd his rel-ics are laid:

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[PRICE ONE PENNY.]

(Also in Tonic Sol-fa Notation. Price One Penny.)

H. 3157.

OH! BREATHE NOT HIS NAME.

tears that we shed, As the night-dew that falls on the

dark be the tears that we shed, As . . . the night-dew that falls on the

dark be the tears that we shed, As . . . the night-dew that falls on the

Si - lent the tears that we shed, As the night-dew that falls on the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff (treble and bass clef). The music is in 3/4 time, with a key signature of one flat (B-flat). The lyrics are: 'tears that we shed, As the night-dew that falls on the', 'dark be the tears that we shed, As . . . the night-dew that falls on the', 'dark be the tears that we shed, As . . . the night-dew that falls on the', and 'Si - lent the tears that we shed, As the night-dew that falls on the'.

grass o'er his head, o'er his head. *rall. pp*

grass o'er his head, falls on the grass o'er his head. *rall.*

grass o'er his head, that falls on the grass o'er his head. *rall.*

grass o'er his head, As the night-dew that falls on the grass o'er his head. *rall.*

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'grass o'er his head, o'er his head. *rall. pp*', 'grass o'er his head, falls on the grass o'er his head. *rall.*', 'grass o'er his head, that falls on the grass o'er his head. *rall.*', and 'grass o'er his head, As the night-dew that falls on the grass o'er his head. *rall.*'.

OH! BREATHE NOT HIS NAME.

But the night - dew that falls, tho' in si - lence it weeps, . . .

But the night - dew that falls, . . . in si - lence it

But the night - dew that falls, the night - dew that falls, . . . in si - lence it

But the night-dew that falls, . . . tho' in

The first system of the musical score for 'Oh! Breathe Not His Name.' It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth is a piano accompaniment. The music is in 3/4 time and D minor. The lyrics are: 'But the night - dew that falls, tho' in si - lence it weeps, . . . But the night - dew that falls, . . . in si - lence it But the night - dew that falls, the night - dew that falls, . . . in si - lence it But the night-dew that falls, . . . tho' in'. Dynamics include *pp* (pianissimo) and *pp*.

. . . Shall bright - en with ver - dure the

weeps, . . . Shall bright - en, shall bright - en with verdure the

weeps, . . . Shall bright - en with ver - dure, shall bright - en with ver - dure the

si - lence it weeps, Shall bright - en with ver - dure, shall bright - en with ver - dure the

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: '. . . Shall bright - en with ver - dure the weeps, . . . Shall bright - en, shall bright - en with verdure the weeps, . . . Shall bright - en with ver - dure, shall bright - en with ver - dure the si - lence it weeps, Shall bright - en with ver - dure, shall bright - en with ver - dure the'. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *cres.* (crescendo).

OH! BREATHE NOT HIS NAME.

f

grave . . where he sleeps ; . . . And the tear that we shed,

grave . . where he sleeps, And the tear, the tear that we shed, though in

grave . . . where he sleeps, And the tear, the tear that we shed, though in

grave where he sleeps, And the tear, the tear that we shed, though in

pp

though in se - cret it rolls, . . . Shall . . .

se - cret, in se - cret it rolls, . . . Shall . . .

se - cret, in se - cret it rolls, . . . Shall . . .

se - cret, in se - cret it rolls, . . . Shall

rall.

long keep his mem - o - ry green, green in our souls.

rall. long keep his mem - o - ry green, green in our souls.

rall. long keep his mem - o - ry green, green in our . . souls.

rall. long keep his mem - o - ry green, green in our souls.

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BY
C. V. STANFORD.
(OP. 78.)

No. 2.—What the bee is to the flow'ret.

(Air.—“The yellow garron.”)

Allegretto.

SOPRANO.

ALTO.

TENOR. *mf*

BASS. *mf*

PIANO.
(For practice only.)

What the bee is to . . the flow'r - et, When he looks for

What the bee is to . . the flow'r - et, When he looks for

ho - ney dew Thro' the leaves that close em - bow'r it, That, my . . love, I'll

ho - ney dew Thro' the leaves that close em - bow'r it, That, my love, I'll

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WHAT THE BEE IS TO THE FLOW'RET.

mf And what the bank, with ver - dure glow - ing, Is to waves that

mf What the bank, with ver - dure glow - ing, Is to waves that

p be to you, . . . my love, . . . I'll be to

p be to you, . . . my love, . . . I'll be . . .

poco rall. wan - der near, . . . Whis - p'ring kiss - es while they're go - ing,

poco rall. wan - der near, . . . Whis - p'ring kiss - es,

p you, . . . Whis-p'ring, whis - p'ring kiss - es,

poco rall. to you, . . . Whis-p'ring, whis - p'ring kiss - es,

f That I'll be to you, my dear. *dim.*

f That, that . . . I'll be, I'll be to you, . . . my dear. *dim.*

f That, that . . . I'll be, I'll be to you, . . . my dear. *dim.*

f That, that . . . I'll be to you, . . . my dear. *dim.*

WHAT THE BEE IS TO THE FLOW'RET.

mf

But they say the bee's a ro - ver, That he'll fly when sweets are gone ;

mf

But they say the bee's a ro - ver, That he'll fly when sweets are gone ;

mf

And when once the kiss is o - ver, Faith - less brooks will wan - der on, . . .

And when once the kiss is o - ver, Faith - less brooks will wan - der on, *mf* . . .

Nay, *mf*

Nay,

will wan - - der, wan - der on, . . .

will wan - - der, wan - der, wan - der on, . . .

nay, if flow'rs will lose their looks, if sun - ny banks will wear a - way,

nay, if flow'rs will lose their looks, if sun - ny banks will wear a - way,

WHAT THE BEE IS TO THE FLOW'RET.

Well, well, 'tis but right that bees and brooks should sip and kiss them

Well, well, Bees and brooks should sip and kiss them,

Well, well, Nay, 'tis but right that bees should sip and kiss them,

Well, well, Nay, 'tis but right that bees should sip and kiss them,

while they may, . . while they may.

should sip and kiss them while they may.

should sip and kiss them while . they may.

should kiss them while . they may.

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(OP. 78.)

No. 3.—At the mid hour of night.

(Air.—“Molly, my dear.”)

Andante moderato.

SOPRANO.



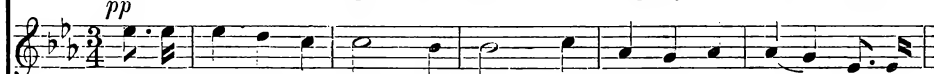
At the mid hour of night, when stars are weep-ing, I fly To the

ALTO.



At the mid hour of night, when stars are weep-ing, I fly To the

TENOR.



At the mid hour of night, when stars are weep-ing, I fly To the

BASS.



When stars are weep-ing, I fly To the

PIANO.
(For practice only.)



lone vale we loved, when life shone warm in thine eye; And I

lone vale we loved, when life shone warm in thine eye; And I think, that if

lone vale we loved, when life shone warm in thine eye; And I think, that if

vale . . . we loved, when life shone warm in thine eye; . . .

Musical notation for the Piano accompaniment, second system. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The bass staff begins with a bass clef, a key signature of two flats, and a 3/4 time signature. The accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

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AT THE MID HOUR OF NIGHT.

think oft, if spi - rits can steal from the re - gion of air, To re - vis - it past

spi - rits can steal from the re - gion of air, To re - vis - it past

spi - rits can steal from the re - gion of air, To re - vis - it past

... and if spi - rits can steal from the re - gion of air, To re - vis - it past

scenes of de - light, thou wilt come to me there, And tell me our

scenes of de - light, thou wilt come to me there, And tell . . . me our

scenes of de - light, thou wilt come to me there, And tell . . . me our

scenes of de - light, thou wilt come to me there, And tell . . . me our

love is re - mem - bered, ev'n in the sky. Then I sing the wild

love is re - mem - bered, ev'n in the sky. Then I sing the wild song 'twas

love is re - mem - bered, ev'n in the sky. Then I sing the wild

love is re - mem - bered, ev'n in the sky. Then I sing the wild song 'twas

AT THE MID HOUR OF NIGHT.

song 'twas once such plea - sure to hear, When our voi - ces com -
 once such plea - sure to hear, When our voi - ces com -
 song 'twas once such plea - sure to hear, When our voi - ces com -
 once such plea - sure, plea - sure to hear, When our

ming - ling breath'd, like one, on the ear; And, as Ech - o far off thro' the
 ming - ling breath'd, like one, on the ear; And, as Ech - o far
 ming - ling breath'd, like one, on the ear; And, as Ech - o far
 voi - ces breath'd, like one, on the ear; And, as

vale my sad or - i - son rolls, I . . . think, oh my
 off thro' the vale, thro' the vale my sad or - i - son rolls, I think, oh my
 off thro' the vale, thro' the vale my sad or - i - son rolls, I think, oh my
 Ech - o far off my sad or - i - son rolls,

AT THE MID HOUR OF NIGHT.

Più lento.
pp



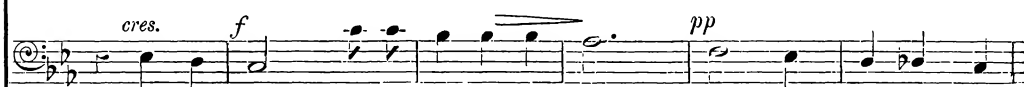
love! 'tis thy voice from the King-dom of Souls, . . . Faint-ly an-swer-ing



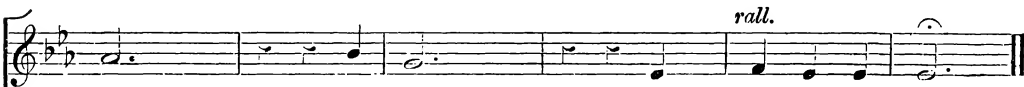
love! 'tis thy voice from the King-dom of Souls, Faint ly an-swer-ing,



love! 'tis thy voice from the King-dom of Souls, Faint-ly an-swer-ing,



'Tis thy voice from the King-dom of Souls, Faint-ly an-swer-ing



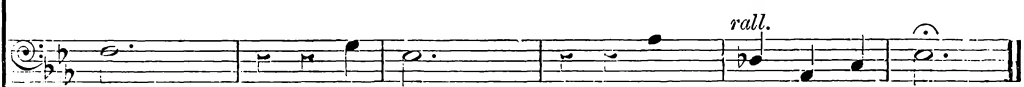
still, the notes that once were so dear.



an-swer-ing still, . . . the notes . . that once were so dear.



an-swer-ing still, the notes . . that once were so dear.



still, the notes that once were so dear.



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No. 4.—The sword of Erin.

(Air.—“Cruachan na feine.”)

Allegro con fuoco.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.
(For practice only.)

A - veng - ing and bright falls the swift sword of E - rin On him who the

brave sons of Us - na be - trayed; For ev - 'ry fond eye he hath wak - en'd a tear in, A

brave sons of Us - na be - trayed; For ev - 'ry fond eye he hath wak - en'd a tear in, A

brave sons of Us - na be - trayed; For ev - 'ry fond eye he hath wak - en'd a tear in, A

brave sons of Us - na be - trayed; For ev - 'ry fond eye he hath wak - en'd a tear in, A

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H. 3160.

THE SWORD OF ERIN.

rall. *a Tempo.*

drop from his heart-wounds shall weep o'er her blade. *p*

drop from his heart-wounds shall weep o'er her blade. By the red cloud that

drop from his heart-wounds shall weep o'er her blade. By the red

drop from his heart-wounds shall weep o'er her blade. By the red

p

When U-ladh's three champions lay sleep-ing in

hung o-ver Co-nor's dark dwell-ing, When U-ladh's three champions lay sleep-ing in

cloud o-ver Co-nor's dark dwell

cloud . . c-ver Co-nor's dark dwell

cres.

gore, By the bil-lows of war, the bil-lows of war, Which waft-ed these

cres.

gore, By the bil-lows of war, the bil-lows of war, Which waft-ed these

cres.

- ing, By the bil-lows of war, which so of-ten, high swell-ing, Have waft-ed these

cres.

- ing, By the bil-lows of war, which so of-ten, high swell-ing, Have waft-ed these

THE SWORD OF ERIN.

he - roes to vic - to - ry's shore, We swear to re - venge them: No joy shall be

he - roes to vic - to - ry's shore, We swear to re - venge them: No joy shall be

he - roes to vic - to - ry's shore, We swear to re - venge them:

he - roes to vic - to - ry's shore, We swear to re - venge them:

poco a poco rall.

tast - ed, The harp shall be si - lent, the maid - en un - wed, Our halls shall be

tast - ed, The harp shall be si - lent, the maid - en un - wed, Our halls shall be

The harp shall be si - lent, the maid - en un - wed, Our halls shall be

The harp shall be si - lent, the maid - en un - wed, Our halls shall be

f a tempo.

mute, our fields shall lie wast - ed, Till ven - geance is wreak'd on the mur - der - er's head.

mute, our fields shall lie wast - ed, Till ven - geance is wreak'd on the mur - der - er's head.

mute, and our fields shall lie wast - ed, Till ven - geance is wreak'd on the mur - der - er's head.

mute, and our fields shall lie wast - ed, Till ven - geance is wreak'd on the mur - der - er's head.

THE SWORD OF ERIN.

f Yes, mon - arch ! Tho' sweet are our home re - col - lec - tions, Tho' sweet are the
dim. *p*
f Yes, mon - arch ! Sweet are our home re - col - lec - tions, Tho' sweet . . are the
dim. *p*
f Yes, mon - arch ! Sweet are our home re - col - lec - tions, Tho' sweet are the
dim. *p*
f Yes, mon - arch ! Sweet are our home re - col - lec - tions, Tho' sweet are the

poco rall.
 tears that from ten - der - ness fall ; Tho' sweet are our friend - ships, our hopes, our af -
 tears that from ten - der - ness fall ; Tho' sweet are our friend - ships, our hopes, our af -
 tears that from ten - der - ness fall ! Tho' sweet are our friend - ships, our hopes, our af -
 tears that from ten - der - ness fall ; Tho' sweet are our friend - ships, our hopes, our af -

a tempo. *ff* *più lento.*
 - fec - tions, Re - venge on a ty - rant is sweet - est of all !
 - fec - tions, Re - venge on a ty - rant is sweet - est of all !
 - fec - tions, Re - venge on a ty - rant is sweet - est of all !
 - fec - tions, Re - venge on a ty - rant is sweet - est of all !
a tempo. *più lento.*

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(Op. 78.)

No. 5.—It is not the tear.

(Air.—“The sixpence.”)

Andante.
p

SOPRANO.
It is not the tear, at this mo - ment shed, When the

ALTO.
p
It is not the tear, at this mo - ment shed, When the

TENOR.
p
It is not the tear, at this mo - ment shed, When the

BASS.
p
It is not the tear, at this mo - ment shed, When the

PIANO.
(For practice only.)

cold turf has just been laid o'er him, That can tell how be-lov'd was the

cold turf has just been laid o'er him, That can tell how be-lov'd was the

cold turf has just been laid o'er him, That can tell how be-lov'd was the

cold turf has just been laid o'er him, That can tell how be-lov'd was the

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[Price ONE PENNY.

IT IS NOT THE TEAR.

friend that's fled, Or how deep in our hearts we de - plore him, 'Tis the
 friend that's fled, Or how deep in our hearts we de - plore him, 'Tis the
 friend that's fled, Or how deep in our hearts we de - plore him, 'Tis the
 friend that's fled, Or how deep in our hearts we de - plore him, 'Tis the

tear, thro' a long day wept, 'Tis life's whole path o'er -
 tear, thro' a long day wept, 'Tis life's whole path o'er -
 tear, thro' ma - ny a long day wept, 'Tis life's whole path o'er -
 tear, thro' ma - ny a long day wept, 'Tis life's whole path o'er -

- shad - ed; 'Tis the one . . re - mem - brance, fond - ly kept, When all
 - shad - ed; 'Tis the one . . re - mem - brance, fond - ly kept, When all
 - shad - ed; 'Tis the one . . re - mem - brance, fond - ly kept, When all
 - shad - ed; 'Tis the one . . re - mem - brance, fond - ly kept, When all

IT IS NOT THE TEAR.

high - er griefs have fa - - - ded. *pp* Thus his mem - or - y,
pp
high - er griefs have fa - - - ded. *pp* Thus his mem - or - y,
pp
high - er griefs have fa - - - ded. *pp* Thus his mem - or - y,
mp
high - er griefs have fa - ded. Thus his

like some ho - ly light, Kept a - live in our hearts, will im -
like some ho - - ly, ho - - ly light, Kept a - live in our hearts, will im -
like some ho - - ly light, Kept a - live in our hearts, will im -
p
mem - or - y, like some ho - ly light, Kept a - live in our hearts, will im -

f
- prove them, For worth shall look fair - er, and truth more bright, When we
f
- prove them, For worth shall look fair - er, and truth more bright, When we
f
- prove . . . them, For worth shall look fair - er, and truth more bright, When we
f
- prove them, For worth shall look fair - er, and truth more bright, When we

IT IS NOT THE TEAR.

think how he lived but to love them. And no fresh - er flow - ers the

think how he lived but to love . . . them. And no fresh - er flow - ers the

think how he lived but to love . . . them. And no fresh - er flow - ers the

think he lived but to love them. And no fresh - er flow - ers the

The first system of the musical score for 'IT IS NOT THE TEAR.' It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with two staves. The key signature is B-flat major (two flats). The tempo is marked 'Andante'. The lyrics are: 'think how he lived but to love them. And no fresh - er flow - ers the'.

sod per - fume Where bu - ried saints are ly - ing, So our

sod per - fume Where bu - ried saints are ly - ing, So our

sod per - fume Where bu - ried saints are ly - ing, So our

sod per - fume Where bu - ried saints are ly - ing, So our

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'sod per - fume Where bu - ried saints are ly - ing, So our'.

hearts shall bor - row a sweet'ning bloom From the im - age he left there in dy - ing.

hearts shall bor - row a sweet'ning bloom From the im - age he left there in dy - ing.

hearts shall bor - row a sweet'ning bloom From the im - age he left there in dy - ing.

hearts shall bor - row a sweet'ning bloom From the im - age he left there in dy - ing.

The third system of the musical score. It includes the final vocal and piano parts. The lyrics are: 'hearts shall bor - row a sweet'ning bloom From the im - age he left there in dy - ing.' The system concludes with a double bar line.

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(OP. 78.)

No. 6.—Oh, the sight entrancing.

(Air.—“Planxty Sudley.”)

Allegro con fuoco.

SOPRANO

ALTO.

TENOR.

BASS.

PIANO.
(For practice only.)

1. Oh, the sight en - tranc - ing, When morn-ing's beam is glanc - ing O'er

files ar - ray'd With helm and blade, And plumes in the gay wind danc - ing! When

files ar - ray'd With helm and blade, And plumes in the gay wind danc - ing! When

files ar - ray'd With helm and blade, And plumes in the gay wind danc - ing! When

files ar - ray'd With helm and blade, And plumes in the gay wind danc - ing! When

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(1)

H. 3162.

OH, THE SIGHT ENTRANCING.

hearts are beat - ing, And the trum - pet's voice re -

hearts are beat - ing, And the trum - pet's voice re -

hearts are beat - ing, And the trum - pet's voice re -

hearts are all high - beat - ing, And the trum - pet's voice re -

beat - ing That song, whose breath May lead to death, But

beat - ing That song, whose breath May lead to death, But

beat - ing That song, whose breath May lead to death, But

beat - ing That song, whose breath May lead to death, But

nev - er to re - treat - ing. Then, if a cloud comes o - ver The

nev - er to re - treat - ing. Then, if a cloud comes o - ver The

nev - er to re - treat - ing. Then, if a cloud comes o - ver The

nev - er to re - treat - ing. Then, if a cloud comes o - ver The

OH, THE SIGHT ENTRANCING.

mf

Think 'tis the shade By

brow of sire or lov - er,

Think 'tis the shade By

brow of sire or lov - er,

Think 'tis the

brow of sire or lov - er,

Think 'tis the

Vic - t'ry made, Whose wings right o'er us ho - ver.

Oh, that sight en -

Vic - t'ry made, Whose wings right o'er us ho - ver.

Oh, that sight en

shade of Vic-t'ry, Whose wings right o'er us ho - ver.

Oh, that sight en -

shade of Vic-t'ry, Whose wings right o'er us ho - ver.

Oh, that sight en -

- tranc - ing, When morn - ing's beam is glanc - ing O'er files ar - ray'd With

- tranc - ing, When morn - ing's beam is glanc - ing O'er files ar - ray'd With

- tranc - ing, When morn - ing's beam is glanc - ing O'er files ar - ray'd With

- tranc - ing, When morn - ing's beam is glanc - ing O'er files ar - ray'd With

OH, THE SIGHT ENTRANCING.

helm and blade, And plumes in the gay wind dance - - ing!

helm and blade, And plumes in the gay wind dance - - ing!

helm and blade, And plumes in the gay wind dance - - ing!

helm and blade, And plumes in the gay wind dance - - ing!

2. Yet 'tis not helm or feath - er— For ask yon des - pot, wheth - er His

2. Yet 'tis not helm or feath - er— For ask yon des - pot, wheth - er His

2. Yet 'tis not helm or feath - er— For ask yon des - pot, wheth - er His

2. Yet 'tis not helm or feath - er— For ask yon des - pot, wheth - er His

plum - ed bands Could bring such hands And hearts as ours to - geth - er. Leave

plum - ed bands Could bring such hands And hearts as ours to - geth - er. Leave

plum - ed bands Could bring such hands And hearts as ours to - geth - er. Leave

plum - ed bands Could bring such hands And hearts as ours to - geth - er. Leave

OH, THE SIGHT ENTRANCING.

pomps to those who need . . 'em, Give man but heart and

pomps to those who need 'em, Give man but heart and

pomps to those who need . . . 'em, Give man but heart and

pomps to those who need . . . 'em, Give man but heart and

free - dom, And proud he braves The gau - diest slaves, That

free - dom, And proud he braves The gau - diest slaves, That

free - dom, And proud he braves The gau - diest slaves, That

free - dom, And proud he braves The gau - diest slaves, That

crawl when mon - archs lead 'em. The sword may pierce the beav - er, Stone

crawl when mon - archs lead 'em. The sword may pierce the beav - er, Stone

crawl when mon - archs lead 'em. The sword may pierce the beav - er, Stone

crawl when mon - archs lead 'em. The sword may pierce the beav - er, Stone

OH, THE SIGHT ENTRANCING.

walls in time may sev - er, 'Tis mind a - lone, Worth

walls in time may sev - er, 'Tis mind a - lone, Worth

walls in time may sev - er, 'Tis mind, 'tis

walls in time may sev - er, 'Tis mind, 'tis

steel and stone, That keeps men free for ev - er. Oh, that sight en - .

steel and stone, That keeps men free for ev - er. Oh, that sight en - .

mind a - lone, That keeps men free for ev - er. Oh, that sight en - .

mind a - lone, That keeps men free for ev - er. Oh, that sight en - .

OH, THE SIGHT ENTRANCING.

- tranc - ing, When morn - ing's beam is . . glanc - ing O'er files arrayed With
 - tranc - ing, When morn - ing's beam is glanc - ing O'er files arrayed With
 - tranc - ing, When morn - ing's beam is glanc - ing O'er files arrayed With
 - tranc - ing, When morn - ing's beam is . . glanc - ing O'er files arrayed With

helm and blade, In Free - dom's cause ad - vanc ing !
 helm and blade, In Free - dom's cause ad - vanc - ing !
 helm and blade, In Free - dom's cause ad vanc - ing !
 helm and blade, In Free - dom's cause ad - vanc - ing !

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Donizetti
 11 The Power of Love (Satanella) (S.A.T.T.B.) *Balfe*
 *12 Fair shines the moon (Rigoletto) (S.A.T.B.) *Verdi*
 20 To Thee we call (Mosé) (S.A.T.B.) *Rossini*
 56 With thy prophetic (Norma) (T.T.B.B.) ... *Bellini*
 60 When daylight's going (Sonnambula)
 (S.A.T.B.)
 86 Santa Maria (Dinorah) (S.T.B.) *Meyerbeer*
 88 O'er the calm and sparkling (Vespers)
 (S.A.T.T.B.) *Verdi*
 91 Good-night (Martha) (S.A.T.B.) *Flotow*
 94 The dance invites (Mirella) (S.S.A.) *Gounod*
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 128 Soldiers' Chorus (Trovatore) (T.T.B.B.)
 129 Miserere and Tower Scene (Trovatore)
 (S.S.A.A.T.B.)
 130 Villagers' Chorus (Dinorah) (S.A.T.B.) *Meyerbeer*
 135 Page's Rondo (Princess) (S.S.A.A.) *Offenbach*
 136 Hark ! 'tis the trumpet (Puritani) (S.A.T.B.)
Bellini
 137 { See what grace (Martha) (S.A.T.B.) *Flotow*
 { On yonder rock (Fra Diavolo) (S.A.T.B.) *Auber*
 138 { Richmond Fair (Martha) (S.A.T.B.) *Flotow*
 { Hither now gather (Martha) (S.A.T.B.)
 { Blithesome and bright (William Tell)
 (S.A.T.B.) *Rossini*
 140 { Tyrolese Chorus (William Tell) (S.A.T.B.)
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 146 { Lady, look down (Genevieve) (S.A.T.B.) *Offenbach*
 { The Gendarmes (Genevieve) (S.A.T.B.)
 147 Gallant hearts with pure love (Norma)
 (S.A.T.B.) *Bellini*
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 { Song of the Brotherhood (Madame Angot)
 (S.A.T.B.) *Lecocq*
 *158 { Hence, now away (Madame Angot) (S.A.A.B.)
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 174 We'd run them in (Genevieve) (T.T.B.B.)
Offenbach
 182 Fair shines the moon (Rigoletto) (T.B.B.) *Verdi*
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Wagner
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 by Paul England (T.T.B.B.) *Gounod*
 (Also for S.A.T.B., see No. 357.)
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 by Paul England (S.A.T.B.) *Gounod*
 (Also for T.T.B.B., see No. 346.)

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Pinsuti
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